Department of Music
University of Alberta

RICHARD TROEGER

Clavichord and Harpsichord

Thursday, Febuary 28, 1991

at 8 PM

Convocation Hall
Arts Building
University of Alberta

Program

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PROGRAM

KEYBOARD WORKS OF
JOHANN SEBASTIAN BACH
(1685-1750)

Adagio in G Major, BWV 968

From The Well Tempered Clavier, Book II
Prelude & Fugue in G Major, BWV 874-75

Praeludium, Fugue, & Allegro in E Flat Major, BWV 964
- Adagio
- Allegro
- Andante
- Allegro

INTERMISSION

Toccata in E Minor, BWV 914

"English" Suite #2, in A Minor, BWV 807
- Prelude
- Allemande
- Courante
- Sarabande & Double
- Bourees I & II
- Gigue

Clavichord by Ronald Haas (1989) after C.G. Friederici (ca.1765)
Harpsichord by Ronald Haas (1985) after H.A. Hass (1723)

Tonight's recital is being recorded by CBC for future broadcast on *Arts National*, with host Terry Campbell, heard weeknights on CBC Stereo 90.9 at 8 pm.

PROGRAM NOTES

The Adagio in G Major and the Sonata in D Minor are arrangements made by Bach from works that he originally conceived for solo violin. The Praeludium, Fugue, & Allegro seems to have been written for either the lute or the lute-harpsichord (Lautenwerck). These pieces are entirely successful when performed on the harpsichord, but the lyrical qualities of their original idiom is most aptly expressed on the clavichord, with its capacity for vibrato, delicate dynamic shading, and subtle or violent contrasts.

The Toccata in E Minor is equally at home on the harpsichord or clavichord; each instrument can bring out different facets of the work. The "English" Suite in A Minor seems to be best suited to the harpsichord, both for the massiveness of tone on the latter instrument, and for the suggestion of orchestral tutti and soli which the two contrasting keyboards allow in the Prelude.

A NOTE ON THE INSTRUMENTS

The harpsichord and clavichord were cultivated side by side for centuries. When the eighteenth-century musical aesthetic changed, the harpsichord gradually dropped out of use, but the clavichord gained even greater appreciation and shared the scene with the fortepiano until the early nineteenth century. The three instruments have certain qualities in common (clarity of tone and attack, patterns of tonal sustain) which make their differences all the more interesting for the performer and listener. In his treatise on keyboard playing, C.P.E. Bach advocates parallel cultivation of different keyboard instruments; and the later eighteenth century must have been a stimulating time for keyboard players, when the harpsichord, clavichord, and fortepiano were all in common use. This interesting variety was lost when the modern piano became the all-purpose keyboard instrument in the nineteenth century, but the revival of historical (and musical!) interest in the earlier keyboard instruments has restored much of that variety to the musical scene. More importantly, it has been realized in most musical circles that composers of the past wrote for the means available to them rather than for instruments of the future, and that performance of the early repertory on the modern piano amounts to transcription, no matter how sensitive the performance.

Tonight's performance is the concert debut of the University's new clavichord, acquired in 1990. This instrument is representative of a particular type of large clavichord used in Germany, Austria, and the Scandinavian countries during the second half of the eighteenth century and the first decades of the nineteenth. These instruments are characterized by a dark timbre, wide dynamic range

(within the clavichord's limited absolute volume), and rich capacity for varied tone coloring. The University's clavichord was made by Ronald Haas of Aptos, California, one of the finest among today's builders of historically-based keyboard instruments. It is based on an undated original, now in Leipzig, by Christian Gottlob Friederici (1750-1805). Clavichords and other keyboard instruments by the Friederici family were owned and admired by C.P.E. Bach, the Mozart family, and other prominent eighteenth-century musicians.

The harpsichord heard tonight was also built by Ronald Haas, modelled on an original (now in Copenhagen) made in 1723 by Hieronymus Albrecht Hass. The instrument has two keyboards and four sets of strings: three at normal (8') pitch, and one at the octave (4').

--Richard Troeger

RICHARD TROEGER has worked with early keyboard instruments since the age of thirteen. His teachers have included Hugh McLean, Marie Zorn, Thomas Binkley, and Anthony Newman. He holds degrees in Performance and Musicology from Indiana University and completed his doctorate in Early Music there.

Dr. Troeger performs on the harpsichord, clavichord, and fortepiano, and in two-harpsichord recitals with Paulette Grundeen. He has been heard as a performer and lecturer throughout North America and on radio. His wide repertoire includes all the standard literature for his instruments as well as much that is rarely heard. He is the author of a number of articles on early performance practice, contributed the chapter on Dance to Anthony Newman's recent Bach and the Baroque (Pendragon Press), and has written two books: Technique and Interpretation on the Harpsichord and Clavichord (Indiana University Press, 1987) and The French Unmeasured Harpsichord Prelude (in preparation). He was recently invited to write the articles on harpsichord and clavichord technique, among others, for the forthcoming Garland Encyclopedia of Keyboard Instruments. He presently teaches at the University of Alberta as a Canada Research Fellow.